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J. SELIGMAN TO RETIRE

The Hotel Drouot Gazette of Paris, of Oct. 26, published the following:

"We have received from M. Jacques Seligman the following letter:

"Dear M. Frappart,

I have the honor to inform you that I have decided to give up business as soon as the Allies' victory shall have put an end to hostilities.

In view of this, I have specially arranged new quarters, at 9, Rue de la Paix, in which from now on I am placing on sale a part of my collections.

Accept, dear Sir, the assurance of my distinguished sentiments.

(Signed) Jacques Seligman."

GOPSALL'S NEW OWNER

Samuel James Waring, the purchaser of Gopsall, the chief country seat of Lord Howe, with its noted art collection, is the man who designed and furnished the interior of the German Emperor's yacht—at the time a sensation. As a matter of fact, he was the real originator of the de luxe suites and the Ritz-Carlton restaurants on the German liners. So, after all, the credit for this much lauded progressiveness on the part of the German steamship companies should really be accorded to the genius of an Englishman. Waring made a fortune as the head of the London firm of Waring & Gillow, Ltd., but his greater riches have come from his wartime amalgamation of the leading makers of sporting guns in the United Kingdom into the Standard Small Arms Company, Ltd., of which he is chairman.

Aside from its architectural and landscape beauty and its wonderful Rembrandts, Van Dycks and Murillos, Gopsall is of especial note as being the place where Handel wrote "The Messiah," "Israel in Egypt" and other works, the original MSS. of which are preserved in the library. In the XII and XIII centuries this Leicestershire country seat belonged to the Curzon family. Eventually it came into the hands of Charles Jennings, the builder of the present mansion. He was the patron of Handel, who made his home at Gopsall during his stay in England. There is also a literary association, in that Lord Howe's defense of suits brought against him for the possession of the Gopsall property are supposed to have given Dickens the inspiration for the Jarndyce vs. Jarndyce feature of "Bleak House."

CHELMINSKI PAINTS MARSH. FOCH

Jan Chelminski, whose excellent quarter-life size equestrian portrait of Marshal Joffre, painted last winter, won such deserved appreciation from press and public, has recently painted, as a companion work, an equally good and attractive equestrian portrait of Marshal Foch. The two pictures shown in the window of the Kleinberger Galleries, 725 Fifth Ave., are attracting great attention.

A HEBREW WASHINGTON

The ART NEWS is acquainted with the old argument upon which is based the assumption that Gen. George Washington had something of the Irishman in him, but it has remained for the finish of the great XX century "War of Freedom" to advance any evidence that the "Father of His Country" was a Jew. In a window of one of the prominent art galleries on the Avenue is a portrait of Washington in which the general appears with a countenance of marked Hebraical character. Without signature or tablet, this painting, whose "brand new" surface has a polish which seems to preclude any possibility of its being a work of Washington's period, provokes astonishment in the beholder by reason of its possessing certain trappings and accessories made famous by the Stuart portraits of the great American. Could this, by any chance, be one of those several canvases painted by that audacious Winstanley, who tried to persuade Stuart to merely touch with his riding whip the dozen huge copies he had made of the master's portrait of the First President? We think not. It seems rather that here we may have the work of a patriotic Israelite who in his zeal to realize the presence of the Great Man has endowed the countenance with characteristics which belong more to the painter than to the subject of the picture. At any rate, we have here a unique version of the magnanimous visage of the General, one which speciously substitutes for such time-honored virtues of portraiture as fidelity and veracity to nature, the showy blandishments of vain flattery and flabby sentimentalization.

THE LUXURY TAX

In a recent issue of "Le Cousin Pons" of Paris, the following passage occurs: "We have too frequently pointed out in these pages the disadvantages of the luxury tax as it is applied, not to acclaim the initiative of M. Leboucq, who has just presented to the Chamber a project for a law to substitute for this absurd and vexatious law, a general tax on the amount of business done by tradesmen. Let us hope that the honorable deputy of the Seine will be able to convince his colleagues and that his measure will be voted."

ITALIAN SCULPTURE FOR MUSEUM

The Worcester Art Museum has been enriched by the acquisition of four interesting examples of Italian sculpture, recently installed in its galleries.

These new accessions include a Madonna and Child, a XV century tondo-like circular medallion in stucco, attributed to Rosellio, or Benedetto da Maiano, and not unlike a similar example in the Bordini collection; Madonna and Child and St. John, a tablet rectangular in shape, modeled in low relief, and after the manner of Antonio Rosellio, (Fifteenth century) and the "Christ Child Blessing," of the XV century of Desiderio da Settignano. This figure of the Christ Child is said to be a replica of the statue which crowns the Tabernacle of San Lorenzo and some writers ascribe the work to Desiderio da Settignano himself. It has a warm golden color and is effective in modeling, with a satisfying texture of surface.

WILL RESTORE LOUVAIN

A National Committee in the United States for the Restoration of the University of Louvain, with Pres't Nicholas Murray Butler of Columbia University as chairman, has been organized. The committee includes 50 of the leading public men of the U. S., heads of American universities, financiers, educators and publicists and diplomat. Among the members are the former Presidents, Taft and Roosevelt. The secretary's office, where those desiring to aid in the restoration of the great Belgian university may send books, is established at the J. Pierpont Morgan library in this city.

"The wanton destruction of the ancient and celebrated University Halls of Louvain, including the treasures of its splendid library, has evoked the unanimous indignation of the entire civilized world," says the announcement of the committee. "This application, after the sacrilegious invasion of Belgium, of the policy of monstrous terrorization by which it was planned that Kultur should be substituted for European culture, developed through the ages, is to receive universal condemnation by the restoration of the university. Founded in 1425, the University of Louvain has for five centuries been an international center of science and learning, attended by students from all nations." National committees are being organized in all the leading nations to co-operate with the International Committee for the Restoration of the University of Louvain.

WOULD SEIZE GERMAN ART

Appointment by the Versailles Council of an Interallied Commission of Artists to select works of art from German palaces and galleries to be carried to the allied countries as reparation for the German destruction of Rheims Cathedral and other notable structures and works in France and Belgium, is suggested in a petition recently forwarded to President Wilson by the Sub-Committee on Arts and Decorations of the Mayor's Committee on National Defense.

"The wanton destruction in Belgium, Italy, and France of works of art embodying men's loftiest dreams and aspirations can never be paid in money, since the loss is fundamentally spiritual," says the petition. "We believe that at least part reparation might be made by Germany's and Austria's surrender of such works of art now held in German and Austrian territory as the vandals by their own acts must be judged incapable of appreciating and unworthy of continuing to have and to hold."

The petition points out that this reparation would be required "not in revenge but in justice."

ART IN NEW WAR POSTERS

The improvement in the artistic quality of war posters promised by Gibson is rather late in arriving, but it may be truly said that in some particulars the newest batch of pictorial appeals smacks less of the ordinary commercial advertising designer's ware than former ones. There is even quite a good deal of novel conception in such a poster as the "United" of Ernest Hamlin Baker, with its massed banners held by a forward group of figures and its distant line of marching soldiers in sunlight, placed effectively against a low horizon. John Sheridan's "Fellows" has a nice movement in the soldier figure, although the sailor is formally put in after the manner of the usual cover design. Adolf Treidler's Y. M. C. A. girl in overalls, holding a miniature airplane and a shell, is cleverly expressed in form, but is not so effective a color pattern as his admirable first Liberty Loan poster showing Bartholdi's statue strongly outlined against a blue sky.

Burton Rice's Catholic War Council "See Him Through" and Edw. Penfield's "Victory Girl" rowing a boat, are weakened by too much background of white paper. Clarence Underwood's telephone girl sitting at her switchboard in a dark blue suit, while outside the window troops are seen against a yellow sunset sky, is clever and attractive, well up to this artist's mark set earlier with his full-length seated man in khaki. Sam J. Wolf's portrait of Pershing, used for Y. M. C. A. poster, misses something of likeness in that it is overheavy and lacks the look of grim humor in the mouth and the flashing keenness of eye. Sidney Rosenberg's Jewish welfare "Civilians" is a clever charcoal sketch and Leone Bracker's "Keep 'Em Smiling," a forcible expression of good cheer. Neyssa McMein's Y. M. C. A. girl is pretty; the "Oh, Boy, That's the Girl," a doughboy and doughnut epic, while the large winter evening scene, by Albert Herter entitled "His Home Over There" with its snowclad field and bright gleams of cheering light from windows and open door of a service hut, is a serious picture skillfully worked out.

A GOOD SUGGESTION

Joseph Pennell writes to the Phila. Public Ledger to suggest that when peace is declared and the war is finished "we do want a day of rejoicing, a day of thanksgiving, in which all the world shall join," and he wants to see the artists of the world have their share in it. "Let us form a national committee," he says, "with sub-committees in every city and town. Let the national committee of artists draw up a scheme—this committee is competent to do it—and let city committees—we have branches from Boston to San Francisco—know of it and adopt it, with modifications to suit their localities. Then we can do something. But let the big scheme come from this committee which through the Government has the machinery to inaugurate this work." The committee he speaks of is the division of pictorial publicity of the Committee on Public Information, of which he is associate chairman.

Frank W. Bayley of the Copley Gallery, Boston, was a visitor in town this week. Mr. Bayley is making a study of the early American portraits owned by the N. Y. Historical Soc. and will give an address on the subject before the Soc. in the near future. Mr. Bayley expressed enthusiasm over a newly discovered Copley, owned privately in New York and of which the "Art News" will have more news anon.



CZECHO-SLOVAKS ENTERING VLADIVOSTOK

George Luks

In Coming Art War Salon

BELGIAN PALACE ART SAFE

Although looted by the enemy in the early months of the struggle just brought to a close, the two palaces of King Albert of Belgium, in Brussels and its suburb of Laeken, have had many of their treasures restored to them during the last two weeks. For ever since the Germans realized that they were beaten, and that they would have to submit to the terms of the Entente, they commenced returning the more important treasures that they had carried off from Belgium, notably the paintings, MSS., missals and early examples of printing, the porcelains, the sculptures, the tapestries, carvings, etc., taken from royal palaces, public institutions and sacred edifices, declaring that they had only carried them away to Germany for safe keeping and to preserve them from harm.

The object of the Germans in making this tardy restitution has been to avert retaliatory measures in the form of confiscation of the treasures of the royal and imperial palaces in Germany, of her cathedrals, monasteries and national museums. In many instances the gems of their collections were looted from France, from Italy, from Poland, etc., in former wars, and naturally the Teuton has feared that if he refrained from making restitution of what he has carried off in the present war France and her allies would take advantage of their victory to recover not only the German plunder of the present conflict but also the equally ill-gotten loot of former wars.

EXCAVATIONS AT BALONIA

A recent number of "Le Cousin Pons" contains the following note: "Thanks to a subvention from the Académie des Inscriptions, and above all to a princely gift from a friend of France, Mr. Archer Huntington, founder of the Spanish Museum in N. Y., the excavations of the city of Balonia in the Spanish province of Cadiz, undertaken under the direction of M. Pierre Paris, have unearthed what remains of the Roman city of Belo. A monumental avenue, reaching down to the sea, two fine houses decorated with paintings and graffiti, a salting factory, and a cemetery of more than 1,000 tombs have been uncovered."

LAVERY PAINTS GERMAN FLEET

The historic scene in Admiral Sir David Beatty's cabin on the "Queen Elizabeth," when the German delegates arranged for the surrender of the German fleet, Thursday last, is to be placed on canvas by Sir John Lavery of the Royal Academy. Sir John was present in the admiral's cabin during the whole of the conference and painted a finished study of the scene, which will serve as a basis for the big canvas which he hopes to complete in the next few months.

There will be 15 figures in the painting, including Admiral Beatty, Vice-Admiral Sir Montague Browning, Rear-Admiral Sir Reginald Tyrwhitt, and the five German delegates. If the painting is completed in time it will be exhibited at the Royal Academy next year.

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EXHIBITIONS NOW ON**Society of Miniature Painters.**

The American Society of Miniature Painters is holding its 20th annual exhibition at the Arden Gallery, 599 Fifth Ave., to Dec. 10.

Some excellent work is shown and the 81 numbers composing the display give evidence of the high standard maintained by the Society. Carlota Saint Gaudens' "Spanish Lady" is brilliant in color, a decidedly showy picture, but with good flesh tones. Wm. J. Baer has a charming portrait, "Elsbeth Jeanne Merck," and Alice Beckington shows one of her excellent miniature portraits, "Mr. Lewis." Wm. J. Whittemore's contribution is a charming portrait of "Miss Stuart." Margaret Foote Hawley's portrait of a girl is harmonious in color, the ivory flesh tones being especially soft and pleasing. A striking picture of a boy in blue rompers, by Lydia Longacre, is an effective study, admirably executed. Elizabeth A. McG. Knowles, shows four of her charming little pictures, full of character and life.

The Taos society is occupying the gallery of the Milwaukee Art Institute, with canvases, portraying the Pueblo Indians of New Mexico.

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War Sculpture at Gorham's

Echoes of the war resound in the "Carry On" exhibition at the Gorham Gallery, Fifth Ave. at 36 St., where sculpture by American artists, including a number of portraits of men who fell on the field of honor, may be seen throughout the month. It is a goodly showing, and one that stirs the heart with its eloquent appeal. Solon Borglum's riderless horses and men with rifles in action form the inspiring central group around which are spirited representations of poilus and Tommies, portraits of soldiers and sailors, and among all this interesting work there is a poignant appeal in Anna Coleman Ladd's portrayal of "A Young Aviator" since it recalls the special reconstruction work she has undertaken for disfigured soldiers.

Brenda Putnam's little French boy in an apron, saluting the Americans, is one of the most engaging of the small sculptures, among which a sympathetic Red Cross dog, bearing a helmet, and a wounded soldier attempting to adjust a bandage with his teeth, by G. R. Roth, and Albert Jaeger's delightfully lifelike "Grenade Thrower," deserve especial mention.

Other excellent work is shown, all dealing more or less with war themes, by the following artists: Robert Aitken, Herbert Adams, A. H. Atkins, Salvatore Billotti, Clio Bracken, Victor D. Brenner, George T. Brewster, Nanna Mathews Bryant, Henry K. Bush-Brown, F. Tolles Chamberlain, Mabel Conkling, Cyrus W. Dallin, Ulric Ellerhausen, Harriet W. Frismuth, C. Goldie, Sara Morris Greene, Karl Gruppe, Malvina Hoffmann, Isador Konti, Jessie M. Lawson, George T. Lober, Tait McKenzie, J. W. McMillan, Merman A. McNeil, Charles H. Niehaus, Bashka Paeff, Edith Barretto Parsons, E. C. Potter, Daniel Chester French, Lucy Currier Richards, Helen Sahler, Margaret Sargent, E. F. Shonnard, R. T. Soskice, T. Spicer-Simpson, Nicolo Tocco, Albert A. Weinert, Asolf A. Weinman and Mahonri Young.

Original Drawings by John Flaxman

The celebrated Thomas Hope collection of Flaxman's original drawings for the Iliad and the Odyssey is on exhibition at the Scott & Fowles Galleries, 590 Fifth Ave., to Dec. 16.

These superb drawings were executed when the artist had reached the zenith of his career, when years of study and work had matured his talent, and they represent the acme of excellence attained by the English late XVIII and early XIX century draughtsmen. By the Blake engravings they are well known, but greatly as one may have admired these enchanting illustrations of the Homeric poems, their full beauty could not be appreciated until the originals revealed all their perfection.

The 26 drawings for the Iliad, the 30 equally beautiful drawings for the Odyssey, with 14 other sketches comprised in this exhibit, give the full measure of Flaxman's Hellenic severity tempered by rare sweetness and tenderness. In "Thetis and the Nereids," the purity of line, nobility of form and exquisite simplicity of treatment bring to mind Romney's comment: "they look as if they had been made in the age when Homer wrote," and surely no greater eulogy could be imagined.

A study of these drawings is convincing as to Flaxman's influence on Ingres, an influence fully recognized by the great French draughtsman and extended through him to other French artists of the period.

Two interesting portraits of the English sculptor and his wife, by Sir Thomas Lawrence, and a photogravure of a Terra Cotta portrait of Flaxman by himself complete the display.

"Avenue of the Allies" at Durand Ruel's
If Claude Monet should stroll into the gallery of Durand Ruel, 12 E. 57th St., he would undoubtedly be much surprised. For he would find there on special exhibition paintings somewhat in his manner, yet not by him; paintings which suggest, in parts, the work of his friend Sisley, yet not by Sisley. Monet would undoubtedly be pleased, as any great innovator would be pleased at the work of a disciple, for men love disciples. It will hardly be denied that Childe Hassam is, as far as technique goes, a disciple of Claude Monet. Hassam was not always a "broken-tonist," indeed one remembers early work of his in which the tones were as flat, well, say as flat as those of the Englishman John Sell Cotman. But with the extraordinary furore stirred by Monet's Rouen Cathedral series, came the disintegration of Hassam's tonal web, the adoption of the choppy stroke, the notch, the click-click touch, the broken tone. But place it to Hassam's credit, if his tone fell to pieces, he at least held himself together on one score—and that was color. He refused to sell out to the "blue-pots." He retained his regard for local color and for diversity of hue.

In the present series, dedicated to the "war drives" that have taken place on the "Avenue of the Allies" beneath the mingled tricolored banners of America, France and Great Britain, Mr. Hassam has given vent to a fervid patriotism. It is as if the sight of red, which predominated in these flag schemes, had stirred his blood and forced him to declare himself, with perhaps exaggerated insistence. The appeal of these canvases is not a purely artistic appeal. And if one were to object to them on any score of art, perhaps one might be rated therefore, not patriot. But one need not object to them at all. There is much beauty in them. If the artist happened to be more interested in the banners than in the human beings who swarm the streets beneath them, one can charge it up to love of color.

As to the figure pictures with which the flag paintings are interspersed, it might be said that they are a little set in their forms, a little wanting in suppleness, while the painter's own portrait which some have been unkind enough to say is flatteringly youthful and handsome, has some nice passages of color and manipulation.

Sculpture by Gerome Brush

The exhibitions arranged by Mrs. Albert Sterner at the upper galleries, No. 556 Fifth Ave., are unfailingly interesting. The present one, consisting of works in sculpture by Gerome Brush, is no exception.

Although this young man, the son of that very able painter, George de Forest Brush, already shows executive ability of an unusual order, it would hardly be said that he has as yet expressed himself with the real conviction of a mature artistic personality. Indeed, it does not yet appear that sculpture is any more his natural métier than painting. What painting he has exhibited has, however, been so redolent of influences, first of his father's work, then of the Italian primitives, and even of so removed a type as the flimsy decorative style of the French of the time of Lancret, that it would seem that in sculpture he were about to find an outlet for personal expression, at least, for expression of a naive association with his youth, a grace worthy of his training, and a skill sufficient for his creative needs. Having gifts of artistry from both parents, Mrs. Brush being a sculptor of exquisite refinement, Gerome Brush would seem to be confronted by an embarrassment of riches, to be in the difficult position of choosing between the inherited abilities to paint or to model. Until he has bestowed upon one or the other branch, or upon both, the protracted study and practise which alone can reveal the power of his individuality, it would not be fair to subject his work to the rigors of strict critical consideration.

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Jessie M. King's Drawings

The art director of the Art Museum, Glasgow, Scotland, Jessie M. King, is showing for the first time in this country, a series of her original drawings and watercolors at the Braus Galleries, 2123 Broadway, through Nov. 30.

Miss King is well known as an illustrator and the 60 numbers forming the present exhibition give a good idea of her talent. Imagination, grace and fantasy mark these charming little pictures, while the artist's clever pen drawings of such well known architectural monuments as Notre Dame and the Tour Saint-Jacques, done during a recent sojourn in Paris, give evidence of her dexterous and painter-like stroke with the pen.

The "Electics" At Babcocks.

The fourth annual exhibition of the "Electics," painters and sculptors, will open on Monday, Dec. 2 at the Babcock Gallery 18 E. 49 St. The personnel differs little from that of last year, the artists to exhibit being Marie Apel, Theresa F. Bernstein, James Britton, Sidney E. Dickinson, Walter Griffin, Philip Hale, Eugene Higgins, Amy Londoner, Jean L. Oliver, Henry Salem Hubbell, George Luks and Mahonri Young.

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Lawson and Du Bois at Whitney Studios

A very charming little exhibition is now open at the studio of Mrs. Whitney, 8 W. 8th St., until Nov. 24. Ernest Lawson's work has often been seen in extenso, but the grouping of several works by Guy Pene Du Bois is a distinct novelty. These paintings by Mr. Du Bois are provocative of these reflections—that the man paints better than he writes, that is, he evidences in paint the possession of a far more likeable and valuable nature than his writing would lead one to imagine. A bitterly cynical critic, wordy, involved, a frightful carper, narrow and cramped in his command of literary form, Mr. Du Bois no sooner gets a paint brush into his hand than he shakes off all his affectations, kicks himself out of all his poses, and sits down before nature like the humble little atom that he is. Now, having humbled himself, he deserves consideration. His night picture "Waiting for the Ferry," has much that is beautiful in it. Its greatest fault is that it is a little staid in its blues, but once the newness of the paint wears off this may cure itself. His best satirical piece here is "The Confidence Man," a clever stab at the "business man" of New York whose name is legion, and whose great strike in life is to "get away" with some sort of imposture with silly women who along with vanity and avoirdupois may have also a little money. As a draughtsman one would scarcely mention Mr. Du Bois' name with Raphael's, but as a colorist one must accord him praise (note the ringing "plein air" of the verandah piece), and as a designer (within certain limits) he is personal and clever.

Mr. Lawson's landscapes are brilliant, the darks still a little inky perhaps, and the patina still porcelain like. His pigment is just a trifle "sticky." The artist evidently likes varnish. He is also a little obsessed with the kind of stroke left by the jab of a palette knife loaded with a weight of color. This is not to make light of Lawson. His visions are pretty ones, cheerful, sunny for most part with just a hint of something hideous hidden away in the shadows, those shudderingly sticky shadows. Let the sunlight in all round, Ernest, and we'll acclaim you properly. Study Twatchman to whom you already lean. Another Twatchman, a purified Lawson!

James Britton.

St. Hilda Guild Vestments

The St. Hilda Guild, No. 41 Charlton St., is holding its Fifth Annual Exhibition of Church Vestments, Ecclesiastical Embroidery and Altar Linen.

The Guild has established the custom of showing once each year a selection of the vestments its has made during the year.

The present display includes Chasubles, Copes, Stoles, Maniples, an Appareled Albe and an Amice, a Roman Frontal, an embroidered Gothic Frontal, embroidered Bursese and Veils and a collection of altar linen embroidered in original designs. One piece of more than ordinary interest, is a silk veil of white Lion damask with orphreys of rose-colored brocatell. A Chi Ro has been embroidered on an appliqued square of green damask, in gold thread, outlined in black.



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Museum's Recent Accessions

A fine example of Fra Filippo Lippi, a Japanese figure in wood and a collection of five impressions of Japanese prints are among the recent accessions to the Metropolitan Museum.

The Fra Filippo Lippi, is of uncertain history and represents four saints, and is evidently the wing of a large but as yet unidentified altar. It is not in a good state of preservation, the paint having blistered and peeled off, but the panel as a whole is beautifully decorative.

The attribution of the work to Filippo Lippi was made by Dr. Oswald Siren, who discovered it in the cellar of the Boston Museum, where it had been deposited by its owner in 1916. He unhesitatingly pronounced it a Filippo Lippi, and Mr. Burroughs agrees with him.

Dr. Siren gives the picture to Fra Filippo's most mature period, calling attention to the masterly drawing in the draperies and the deep understanding of human nature in the faces, which, as usual with Fra Filippo, are portraitlike in character.

Japanese Color Prints

The new Japanese color prints are part of a collection purchased last summer from a Japanese authority, comprising landscapes by Hiroshige and portraits of celebrated actors by Shunsho and his school. They are exceptionally beautiful prints and are well shown.

The Hiroshige landscapes are scenes along the famous road from Tokio to Kyoto, now extremely rare. The portraits of actors by Shunsho and his pupils are



OAK IN BRONX PARK
G. Capone

Sold to Mr. Robert Handley

shown in the room of recent accessions, on the main floor of the Museum.

In this room is also shown the wooden figure of the Japanese Jiso, a Buddhistic divinity, pre-eminently the helper of children, of women and of travelers. The figure has been simply carved and has a noble bearing. It dates from the period of 1186-1333. The carving is held in special admiration by the Japanese.

In the basement gallery of the Museum an instructive exhibition is given of the art work made by Paris school children during wartime. It will appeal to the layman and professional alike and will be found of interest to professional artists and all art lovers.

The items, shown some time ago at the Washington Irving High School, are characterized by rhythm and spontaneity and are the work of children from 9 to 16 years of age who spend two hours per week in the study of design forms. Millinery, children playing, drums, ships, ducks, fishes, a cock-fight, mosaic work and other design forms embodying the traditions of France are represented.

The pencil drawings and watercolor sketches made in the Bethlehem Steel Works by George Pearce Ennis are being exhibited at the Corcoran Art Gallery, Washington, under the auspices of the Ordnance Department, U. S. A. There are 28 numbers in the catalog.

Tolentino Art Gallery

Fine Antique Furniture
Bronzes and Marbles, Interior Decorator
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Pen and Brush Club in New Home

The Pen and Brush Club opens its new clubhouse at 134 E. 19 St. with an excellent exhibition of art craftsmanship, to be continued to Dec. 3.

The display includes handwrought silver, jewelry, batiks, ceramics, glassware, book-bindings, illuminating, American toys, embroidered linens, other embroideries, Florentine leather work, wood carvings and Philippine lace, exhibited by the Elverhoj Art Colony, Grace Hazen, Lilla Whitcomb Davis, Mary H. Tannahill, the Deerfield Organization, Mrs. Frederick S. Lamb, Mrs. Dorothea Warren O'Hara, Flora A. Hall, and the Misses A. and C. Kelly.

High Schools to Design Toys

Students in the high schools are to have another opportunity to compete in a professional design contest. Dr. James P. Haney, Director of Art in the N. Y. high schools, announces that the School Art League, co-operating with members of the toy trade, is to offer prizes for toys designed by high school pupils, the toys to be cut in silhouette from wood and painted in gay colors.

The contest opened on Nov. 1 and all designs must be handed in by the end of the month. Each school will organize its own group of contestants. The Art League will offer a prize for the best work done in each school. After the local competitions are concluded, all the offered designs made in the several schools will be collected and judged by a professional jury from the trade.

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Correspondence Solicited

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Persian Art Shown

A unique collection of rare examples of Persian art is on view in R. Khan Monif's Persian Antique Gallery, 539 Madison Ave., and represents years of patient research by the exhibitor on whose property many of the treasures were excavated.

The display is comprehensive in scope, including faience from the ancient cities of Rhages, Sultanabad and Babylon (VIII to XII Century), miniatures by artists of the Timur, Behzad and Mongol schools (XIV to XVII Century), illuminated Mss. of the same periods, and ancient lustered tiles of great beauty.

Many of the objects were in royal collections and have historic as well as artistic value. A X-Century bowl from the collection of Shah Abbas (XVI Century) is one of the gems of the exhibit. The interior is in the wondrous turquoise blue beloved of Persian ceramic artists, with a central figure of a queen, and around her a bevy of court ladies, each holding a musical instrument. The colors are exquisite, gold being used sparingly with infinite taste and delicacy both on the figures and the interior and exterior borders of the bowl, the one in Persian, and the other in the ancient Cufic characters.

Of greater antiquity, if not of greater beauty, are the 100 Babylonian pieces, among which must be mentioned vases and bowls in forms of infinite refinement, with bold decoration and delicate color schemes. These pieces are treasures that can not be duplicated.

The miniatures form an exhibition in themselves and are interesting from the double point of view, as the work of artists of the best periods of Persian painting, and as vivid portrayals of historic personages and events or of episodes familiar to students of the great Persian poets.

Mrs. Perry's Cala. Landscapes.

Mrs. Walter Scott Perry now has on exhibition at the Pratt Art Alumni Assn., 296 Lafayette Ave., until Dec. 19, 28 of her California oils, already shown at the Los Angeles and San Francisco Museums and at Leland Stanford University. The paintings are fresh and vigorous in color, and the most notable are: "Winter, Southern Cala.," "Hillside, Southern Cala.," "Yosemite Valley," and "Early Spring, Southern Cala." "Autumn in New England" occupies the place of honor.

Oils by Franklin Schenck

There are 32 oils by Franklin Schenck, once shown at the Brooklyn Civic Club, now on view at The Brooklyn Chamber of Commerce, 32 Court St., corner of Remsen St., to remain for six months.

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AMERICAN ART NEWS

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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

ART BOOK REVIEW

DECORATIVE TEXTILES. By George Leland Hunter. With 580 illustrations, 27 plates in color. J. B. Lippincott Co., Phila. and London; The Dean-Hicks Co., Grand Rapids; 1918.

Nothing could be more opportune than the publication of Mr. Hunter's comprehensive work entitled "Decorative Textiles," and both author and publishers have rendered signal service to the cause of artistic decoration in this admirably illustrated volume, announced as the first of a series of authoritative books on the modernized house furnishing arts. Much of the matter presented formed a series of articles in "Good Furniture Magazine" from 1915 to 1918, and the additions and amplifications complete this record of weavings, ancient and modern, from the legendary Si-Ling-Chi, who is reported to have founded the silk industry 2698 B. C. in China, whence it was carried to Japan 2,000 years later, down to our present-day reproductions of bygone weaves and designs.

The opening chapter deals with damasks, brocades and velvets, touching on all the periods and schools and giving much technical information regarding the development of the loom. Fundamental and other weaves form the theme of Chapter II, accompanied by illuminating plates. Laces and embroideries occupy succeeding chapters of enrossing interest, both historical and artistic. A fine reproduction of the famous Dalmatic of Charlemagne, an example of Byzantine Roman embroidery, preciously reserved in the sacristy of St. Peter's at Rome, and said to have been worn by the Emperor on the day he was crowned by the Pope, is among the illustrations of ancient embroideries. Numerous plates accompany these chapters, some of which place before us examples of the dexterous needles of our fair Colonial forebears, and among them must be mentioned the remarkable sampler signed Mary E. Bulver, more curious than beautiful, but of interest as indicating the patience and assiduity of the embroiderer.

ART TAX MAY COME OFF

With the close of the war and the almost sure modification of the new revenue bill, whose passage, to admit of these modifications, will be still further delayed, there is a growing belief in the art world that the clause in the bill providing for a 10% tax on all art works sold, save those by living artists, as well as a floor tax, now laid on the table, will be stricken out.

The feeling in Washington, from reliable information in our possession, is that some of the so-called luxury taxes proposed in the bill will be the first to be eliminated from the bill in the paring down process, and that, as proven by the Committee from the new American Art Dealers' Association, which first argued against the original proposition to tax art works 25% before the Ways and Means Committee of Congress last summer, the return from such a high tax on art works would be almost negligible; it might better be omitted altogether.

If the art tax is dropped it will be a happy consummation to the labors of the Dealers' Association, as well as to those of Mr. W. A. Coffin and his fellow artists who so ably argued against a tax on art as one on education. But—and while we dislike to even seem to be prophets of evil—we must warn the art world that even if the 10% tax is now abandoned, there is likelihood of the restoration of the old art tariff with the new Congress and a probable new tariff bill next year. For this contingency the Dealers' Association and the artists should begin to prepare to organize a comprehensive and complete campaign of opposition.

REPARATION FOR ART

Editor AMERICAN ART NEWS:

Dear Sir:

The utter impossibility of adequate reparation by Germany for even a small proportion of the ruin she has wrought is an overwhelming and oppressive fact even in these days of victory and rejoicing. The death and maiming of millions of men and the frightful sufferings caused by the brutality and bestiality of those who are now whining for mercy is of course the first and most damnable item on the list.

The second—the wanton destruction of so many ancient and magnificent monuments—is likewise irreparable. What is ten billions, or even ten times ten billions, against the ruin of Rheims or of the Cloth Hall at Ypres, with the turning into a vast horror of one of the most beautiful and historic regions of Europe? Nothing can replace the beauty that was the slow growth of centuries. And of the vast quantity of portable works of art that has been looted from this region, the return of any appreciable portion seems extremely doubtful.

But I am sure it must have occurred to many lovers of art that Germany is able to make some slight repayment in kind. She has large and valuable collections of Greek marbles, and her picture galleries are among the richest in Europe. Why should not the terms of the peace treaty exact some of these objects as her only possible reparation for the ruin she has accomplished? The Great Altar of Pergamum may not even slightly tip the scale against Rheims, but as Germany's choicest art possession it should go to France, together with anything else that might be selected by a properly chosen art commission.

For many years the best panels of the wings of the famous Van Eyck altar piece have been in Berlin. Possibly those, before the war, in Brussels and Ghent may have since then added to the German collection. But to my mind it all should now be sent to Belgium, together with whatever the long-suffering Belgians may choose, to replace in some slight measure the beauty so cruelly destroyed during her four years of martyrdom. It would be little enough, Heaven knows! But it would be something on the other side of the balance sheet.

Clara Crawford Perkins.

N. Y., Nov. 19, 1918.



MR. JOSEPH DUVEEN

Mr. Joseph Duveen, of Duveen Brothers, returned from a two months' visit to London and Paris on the "Mauretania" last week, which made the voyage across from Liverpool in five days—probably the fastest transatlantic trip in some time—sure evidence that the U-Boat menace is happily a thing of the past.

Mr. Duveen, apart from his wide and long experience of the European and American art markets, and his deserved and widely accredited art knowledge and judgment, is the only American dealer of prominence who has had the opportunity to study the conditions of the art world in France and England during the closing weeks of the war, when the transatlantic mails have been so irregular and so much delayed with consequent meagre and unsatisfactory information from abroad to dealers and collectors here. The ART NEWS, reasoning that his impressions and views as to the present conditions and the art outlook here and abroad, would be of interest and value to collectors and the trade, asked Mr. Duveen to accord its representative a brief interview, to which he kindly consented.

New Buyers of Art Works

"I am very bullish," said Mr. Duveen, "as to the outlook in the art trade, both here and in Europe. In England there are many new buyers of art works, and especially of pictures ranging from some £10,000 to £15,000 in price. The very high priced pictures, however, will still come to America, as Americans have become discriminating buyers and, being willing and able to pay for the very best examples, these will come here as during the years just preceding the war. The same thing applies to tapestries, bric-a-brac and bibelots, in which the French collectors specialize, and which they are buying even now. Before Americans began to buy great pictures to any extent, they demanded the finest and highest priced diamonds in the world—and secured them—and later on, it was the same thing with the rarest and costliest pearls—they secured them too. So this country has become the world's best market for the choicest art treasures.

Europe Wants Some Treasures Now Here

"But," continued Mr. Duveen, "the coming into the art market of so many new buyers, enriched by the war, in Europe has made a demand there for certain pictures and other art works now here and we are about to ship a notable Turner and Velasquez back to England.

(Mr. Duveen here showed his visitor a cable from the London house, ordering a shipment of fine china.) "This foreign demand is a splendid thing for the art trade, both here and abroad, as it virtually makes a double market. Some goods will sell here better than abroad, and vice versa. The immediate difficulty is and will be the matter of shipment to and fro, but this will soon right itself.

An Interesting Story

Asked as to the feeling in the art worlds of London and Paris, Mr. Duveen said: "Most hopeful, and let me tell you there is no lowering of prices—a stiffening in fact. When I reached London I found a picture by Quentin Matsys had just been sold at Christie's to a restorer for £200. I hunted the man up, and was enchanted with the work—a large panel of the Madonna and two angels—but unfinished. To my inquiry as to what price the restorer put upon it, he said £10,000. I told him this was rather too high a profit on a £200 purchase, but he was obdurate and finally told me he had bought the picture on joint account with Mr. Colin Agnew of William Agnew & Sons. I then called upon Mr. Agnew who corroborated the restorer's statement and said they had agreed upon £10,000 as the lowest figure at which they would sell the picture. Knowing Mr. Agnew well I asked him if he would not consider £7,000 (I had made up my mind to pay the £10,000 if necessary), but as he seemed reluctant to

lower his price I said: 'I'm going to Paris for a few days. Think over the matter and let me know on my return.' He then told me a Mr. Ford of Glasgow, a new buyer was considering the work at £10,000, but as I did not think it likely any new buyer would pay such a sum, I paid little attention to this and went off to Paris. On my return, I found, to my surprise, that this Mr. Ford had paid the £10,000 and captured the picture."

"Americans Are Sane Buyers"

Returning to the subject of American collectors and the American art market, Mr. Duveen said, "Americans, after all, are cool-headed people. The course of the N. Y. Stock Market recently proved this. Even with the most momentous event in the world's history, the end of Armageddon, the N. Y. Stock Market acted very sanely and never became a "runaway market." So it will be with the art market. Collectors and art lovers, now that the burden of war has been lifted, will turn again to the pursuit, study and acquiring of art works, but they will do so calmly, sanely and gradually, and will want the best and choicest articles. I look for most prosperous times in the art trade, even if these do not come immediately. Just so soon as conditions improve and become more settled the art trade will boom—I predict towards the winter's end.

The Picture of Health

Mr. Duveen, who is the picture of health, expressed his pleasure at being in New York again. During his stay in London he went over the plans for the new addition to the Tate Gallery, for which he recently gave the funds to the British nation, the carrying out of which was delayed by the war.

OBITUARY

Evangeline Wilbour Blashfield

Evangeline Wilbour Blashfield, wife of Edwin Howland Blashfield, died in this city Nov. 15 last, aged 59. She was widely known as an author and student of art and literature. Her latest book, "Portraits and Backgrounds," published by Scribner's six months ago, "Masques of Cupid," on which she collaborated with her husband, and her "Lives of the Painters" have both elicited favorable comment.

Mr. and Mrs. Blashfield spent fifteen years in Europe studying. She inherited her love of Egyptology from her father, the late Charles Edwin Wilbour, who was a leading authority, and lived in Egypt for three years. She also devoted much attention to Spain, where she spent a considerable time. When in N. Y., Mrs. Blashfield always had intense interest in civic developments. One of her hobbies was an improvement in the public markets, which she wished to see made as beautiful as those in Spain and Italy.

Mrs. Blashfield was born in Little Compton, R. I., but lived most of her life in N. Y. She was married in 1881. Four months ago she and her sister, Theodora, and her brother, Victor, presented the Egyptological library which had belonged to their father to the Brooklyn Museum. It is considered one of the most complete in existence. She was a charter member of the Colony Club.

CORRESPONDENCE

Philadelphia Protests the Pennells

Editor AMERICAN ART NEWS:

Dear Sir: I have read the article in the AMERICAN ART NEWS relating to the affair of the "Pennells of Phila." Mr. Pennell's connection, or rather "disconnection," with the Art Club, the University of Pa.'s refusal to grant him a degree, and finally the honor bestowed upon Mrs. Pennell at last week's opening reception at the old Pa. Academy following her published attack upon her fellow townspeople and Americans in general. Permit me to make a little comment on the matter.

In my own humble opinion, if what is told of the Pennells is true, if they are guilty of what they are accused of, then it is little short of an outrage upon loyal Philadelphians, not to mention loyal Americans, for such folk to be permitted to enjoy the honor of reception by the "cream of the and."

In my own humble way I lose no opportunity of "boosting" my home town, even to the extent of ridicule more than once. To my Phila. origin I point with pride, and it was only adverse circumstances that have caused me to live elsewhere. And let me tell you that I made a mistake.

However, here is the point: If an obscure person with little of this world's goods can feel so much reverence for his birthplace, how much more honor and gratitude should those men and women feel for the place that gave them life, light and all of the blessings of this earth.

Still further I say, Shame upon those who patronize disloyalty!

Respectfully yours,

Joseph Homan.

300 Fifth St., Union Hill, N. J.,
Nov. 19, 1918.

LONDON LETTER

London, Nov. 13, 1918.

It was an excellent idea of the curator of the Victoria and Albert Museum to arrange for a special display of rubbings made from old English brasses in the museum's collection, with a view to these forming a guide, or rather a suggestion, to potential designers of memorials to those who fell in the war. The brasses date from the 13th century onwards and form, as it were, a concrete indication of the gradual development of this type of monument. It is to be hoped that modern specimens may be evolved on lines which will prove to be in sympathy with those who have preceded them. Nearly three thousand rubbings are in the possession of the museum authorities, and these should prove of the greatest value to artists embarking upon work of this nature.

When the Rev. E. S. Dewick's collection of Liturgical manuscripts came up recently for sale at Sotheby's, the XIV. Century Epistolarium, adorned with miniatures by Pucelle, of which I have already written, fetched £400 from Messrs. Quaritch. The French XV. Century Book of Hours, also containing a fine set of miniatures, was bought by Messrs. Harriss for £248. Good prices were fetched by the bindings of Stuart needlework dispersed at the same saleroom and belonging to the collection of the Dowager Viscountess Wolseley, one of satin, lavishly embroidered, going for £71.

New Pres't Royal Socy of British Artists

Solomon J. Solomon has been elected to the presidency of the R. S. B. A. as successor to Frank Brangwyn. When one considers that this post was once held by Whistler, one can hardly be of the opinion that this latest election is symptomatic of any very forward movement on the part of the society. Mr. Solomon is an artist whose work has not gained with maturity, his most interesting achievements having been made soon after his student days were past. For the last few years he has mainly devoted himself to portrait painting. Quite apart, however, from his merits as a painter, he possesses certain attributes of mind and manner which will, no doubt, prove of value in his new position.

A Holman Hunt for the Nation

A splendid addition to the national collection of pre-Raphaelite pictures has been made through the gift of Holman Hunt's "Triumph of the Innocents," by Mr. J. P. Middleton. The artist painted two versions of this subject, the first having been begun in Jerusalem, the second (that referred to above) being carried out after his return to England. The first picture was eventually acquired by the Liverpool Art Gallery. The subject is "The Flight Into Egypt," a band of Holly Innocents following the Holy Family. Some of the children in the group are extremely beautifully painted.

Watercolors by Joseph Nash

In spite of the many architectural drawings of old English mansions which Joseph Nash, the architect and draughtsman of the early part of the XIX Century carried out, it is comparatively rare to meet with any of the original watercolors, for these, as a rule, are jealously kept in the families to which these mansions have descended. It is, however, the privilege of Messrs. Batsford, of 94 High Holborn, to own at present no less than four of these rare drawings, each of which shows the bright, clear colors in which this artist carried out his original work and the wealth of architectural detail, in the portrayal of which he was so great an "expert." One of the chief charms of Nash's work lies in the fact that, apart from being excellent architectural drawings, they are real works of art, for he knew perfectly how to introduce his figures, using them not only to give scale and life to the drawing, but also thus adding very great interest in regard to historical costume, occupation, pastimes and so forth. The drawings in question include the Gallery of Hardwicke Hall, the Duke of Devonshire's seat, the Gallery of Aston Hall, with its wonderful vista of windows, and the staircase and hall of Crewe Hall. In these watercolors the disposition of the figures is slightly different from that shown in the drawings published by him in his four series dated 1839 to 1849, although there is no difference in regard to the architectural details. The pictures, dealing as they do, with the intimate side of life in the England of past ages, should make a special appeal to American collectors.

PITTSBURGH

The Associated Artists of Pittsburgh are holding their ninth annual exhibition in the Carnegie galleries for a month. An unusually large and attractive show has been arranged, presenting the work of the artists of the city in greater variety than ever before. One of the features this year is a gallery devoted to an exhibition of Charles J. Taylor's black and white work.

The Catherine Lorillard Wolfe Art Club will open its winter exhibition season at its clubhouse, 802 Broadway, Dec. 1, with a showing of the work of its members.

CHICAGO

Artists do not tire of discussing the Sargent portraits of John D. Rockefeller in the American show at the Art Institute. In the mind of laymen there is a grim suspicion of idealization in the saintly expression which illuminates the really lovely face in one of these pictures, but perhaps the artist has been more faithful to the character of the real man than have the cartoonists from whom the public chiefly derives its ideas and sentiments concerning capitalists in general. The artists are enraptured with the wonderful pose of the body, so real and so life-like, yet unobtrusive, and with the masterly painting of the hand resting in the hollow of the folded arms. One must admit that these are such portraits as a man would enjoy being known by to posterity whether they be the man or the artist's ideal of him.

Another wonderful portrait which is acclaimed in all circles is of George W. Mundelein, Bishop of Chicago, painted by Louis Betts and now on exhibition at the O'Brien galleries. A state portrait and a successful picture, it is none the less a good likeness. The wonderful flowing robes of red silk beneath the gorgeous Magna Cappa of ermine, the fall of rich lace over the purple cassock all afford great opportunity to an artist who loves color and understands its handling. With extreme good taste Mr. Betts has reverted to the Italian arrangement and pictures the Bishop in a stately garden as though in progress from his mansion to his church, thereby adding a beautiful background recalling the splendor and dignity of the institution which the Bishop represents, associated in our minds with Italy and her gracious type of gardens. There is a wonderful atmosphere of ecclesiastical dignity about this picture which the artist has achieved with graceful ease.

Young's Galleries are being prepared for the hanging of the holiday exhibition of small paintings suitable and desirable for gift purposes. It is to be hoped that the purchase of pictures for holiday gifts will grow in popularity, since no money is better spent in luxuries than that which buys works of art.

Edward J. Holslag will exhibit a number of his most important works at the South Shore Country Club. The opening of this show is scheduled for Thanksgiving and the Club announces it as one of the brilliant events of the season.

Captain Purcell Jones, honorably discharged from the British army after playing an heroic part in the world war, is exhibiting at the galleries of Henry Reinhardt & Son his quaint collection of watercolors of old English costumes. This is a unique and interesting show with the fascinations of historic accuracy. Society has been enthusiastic in its attendance and the list of patronesses includes all the names in the blue book. Captain Jones will be remembered by New Yorkers who had the pleasure of seeing his exhibition at Knoedler's last season.

Carson, Pirie Scott & Co. report a number of portrait commissions as a result of their present exhibition and this is encouraging, for Chicago has many deserving artists who are capable of painting good portraits.



OLD FRENCH "POUDREUSE"

At Warwick House

Old French Furniture

The interest in and demand for authentic and fine old French furniture by American collectors and owners of handsome houses in town and country, so marked of recent years, appears to have increased rather than lessened during the four and more years of war, in which, owing to the difficulty of shipment, the importation of such articles has been exceedingly difficult to manage, with consequently small deliveries to agents and dealers or owners here.

The announcement, therefore, of an exhibition at Warwick House, 45 E. 57 St., of a number of exceedingly choice and unquestioned pieces of Louis XV and XVI French furniture, many from the notable collection of the Duke of Sutherland, and others from such well known collections as those of Hamilton Palace and the Cavendish Bentinck residences of England, will be received with pleasure by all lovers of the furniture and cabinetmaker's art. The display has been arranged by Warwick House, in conjunction with Henry Symons & Co., and is given under their joint auspices. It is one of unusual interest and beauty and the many fine pieces are arranged and well shown.

The illustrations on this page of two unique pieces in the collection, a Louis XV table by Garnier and an exceptionally handsome Louis XV combined "Poudreuse" and writing table from a notable Scottish collection, with elaborate inlay, the back and front in finely chased mounts, will give an idea of the variety and beauty of the pieces which make up the exhibition.

It is impossible to describe in detail the pieces in the exhibition, which must be seen and studied personally if one desires to have any adequate idea of their interest and beauty. Such sheen of polished woods, such perfection of workmanship and grace of line and design are seldom seen. The following list is of the more important pieces shown:

A Louis XVI centre table with parquetry inlay and ormolu mounts from the collection of the Duke of Sutherland; an unusually fine specimen in perfect preservation, probably the finest table of its kind in this country.

Set of Aubusson tapestry furniture with Boucher subjects.

A Louis XVI commode by Garnier from the Duke of Sutherland collection.

A Louis XV table, also from the Duke of Sutherland collection, with finely chased ormolu mounts by Caffieri.

Louis XVI upright secretaire.

Louis XV centre table by Sannier.

Small Louis XV table by Jean Charles Elleaume.

Louis XVI clock from the Hamilton Palace collection.

Pair of extremely fine Cartels from the Duke of Sutherland collection.

Pair of Louis XVI casolettes in richly chased ormolu.

PHILADELPHIA

Two exhibitions of work by artists of recognized ability were terminated Nov. 16, the Wayman Adams portraits and oil sketches at the Art Club and Daniel Garber's "one-man" show of landscapes and figure pieces in oils and charcoal at the Art Alliance. The news has come that the Chicago Art Institute, in addition to awarding the Frank G. Logan Gold Medal to Mr. Adams for his portrait of Joseph Pennell and purchasing the work at \$1,500 for its permanent collection, has also given the picture an Hon. Mention. Mr. Garber's show of his summer's work was on view only four days, "more's the pity," for it was a most attractive group of 35 landscapes and genres vibrating with vivid color and 18 well drawn black and whites, the whole combination certainly worthy of a more extended period of exposition.

The exhibition of miniatures at the current Penna. Academy show acceptably maintains the usual quality of excellence of past years, this being the 17th annual exhibition of the Pa. Society of Painters "in petto." A Bronze Medal of Honor will be awarded a painter whose work is in the exhibition, in recognition of high achievement. Speaking of the notably good work, one should mention portraits of "Felicia," by Helen V. Lewis; "Alsacienne," by Bertha Carew; "Countess de Santa Eulalia," by A. Margareta Archambault; "Mrs. William H. Donner," by Emily Drayton Taylor; "Mary Foote," by Margaret Foote Hawley, and "Ruby," by Alexandrine Robertson Harris.

Portraits in oil and black and white numbering some 160, made during the Fourth Liberty Loan campaign by the artists of the "Quartier Latin" on the Bellevue-Stratford Roof Garden, are shown this week at the Art Club. The best work shown is that done by Seyffert, Raditz, Borie, Susan, Ozaris, Gibbs and Miss Josephine Streatfield. Miss Violet Oakley, who does not shine as a portrait painter, is also represented. The artists donated their work to the subscribers to the loan in a purely patriotic spirit, but it is gratifying to state that the movement resulted in many remunerative orders for portraits that will keep the painters busy for some weeks to come. While there is some doubt in reference to the public interest in the work of American contemporary painters subsequent to the establishment of a permanent peace, there are signs very evident on every side that the art of sculpture will have a remarkable stimulus. The first steps in a movement to erect in Philadelphia, somewhere on the line of the new Parkway Boulevard, a memorial to the heroes of the great war have already been taken and the Municipal Art Jury, with the co-operation of M. Jacques Greber, a noted French architect, professional adviser to the jury, are already considering the question of a suitable site for the monument.

Eugene Castello.

ART AND BOOK SALES

James Stillman Library Sale

Fine art publications, notably books pertaining to the progress of painting, first editions, colored plates and costume books; also standard sets and Americana, forming the library of the late James Stillman of N. Y. City, were sold at the American Art Galleries this week.

At the first session, Mon. aft., 263 items were sold for a total of \$2,707.50.

No. 245—"Bibliographical Dictionary" by Alexander Chalmers (London, 1812-17), 32 vols., went to R. G. Williams for \$115.

(Continued on Page 6)

EDGAR DEGAS, Deceased

First Engravings, Soft Varnishes, Aquatints, Lithographs and Monotypes

By EDGAR DEGAS

and proceeding from his studio

TO BE SOLD IN PARIS—Galerie Manziyoyant, Rue de la Ville Lévêque, 15

On 22d and 23d NOVEMBER, 1918

On View 21st November

Second Paintings, Pastels, Drawings

By Edgar Degas

and proceeding from his studio

SECOND SALE IN PARIS—Galerie Georges Petit, Rue de Sèze, No. 8

ON 11th, 12th and 13 DECEMBER, 1918

On View (Private) on 9th December—(Public) on 10th December

Auctioneers, Me. F. Lair-Dubreuil, 6 Rue Favart; Me. Edmond Petit, 25 Rue Coquillière. Experts, MM. Bernheim Jeune, 25 Bd. de la Madeleine; MM. Durand Ruel, 16 Rue Laffitte; M. Ambroise Vollard, 28 Rue de Grammont; M. Loys Delteil, 2 Rue des Beaux Arts (for engravings).

VICOMTE DE CUREL'S COLLECTION

MODERN PAINTINGS

By Corot, Courbet, Daubigny, Decamps, Detaille, Diaz, Charles Jacques Jongkind, Meissonier, Monet, Gustave Moreau, Regnault, Rousseau, Roybet, Troyon, Ziem.

OLD PAINTINGS

By Boilly, Boucher, Chardin, Danloux, David, Desportes, Duplessis, Van Dyck, Fragonard, Greuze, Largilliere, Nattier, Netscher, Oudry, Pater, Vigée-Lebrun, Watteau, Wouvermans.

PASTELS By Peronneau

WORKS OF ART TAPESTRY SALE

(AFTER DEATH IN PARIS)

Galerie Georges Petit, 8 Rue de Sèze

MONDAY, 25th NOVEMBER, 1918

On View 23rd and 24th November

Auctioneer, Me. F. Lair-Dubreuil, 6 Rue Favart. Experts, M. Georges Petit, 8 Rue de Sèze; M. Georges Sortais, 11 Rue Scribe; MM. Duchesne and Duplan, 10 Rue Rossini.



LOUIS XV TABLE

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At Warwick House

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THURBER ART GALLERIES

American and
Foreign Paintings

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CHICAGO, ILL.

JAS. STILLMAN LIBRARY SALE

(Continued from Page 5)

No. 246—"Birds" by Wilson and Bonaparte (Phila., N. D.), 5 vols., went to J. Rhodes for \$115.
At the second session, Mon. eve., 258 items brought \$3,601.
No. 407—"Costumes" by Dottore Giulio Ferrario (Milano, 1829-34) 20 vols., embellished with over 1,500 color plates, went to E. Weyhe for \$180.
No. 305—"The Complete Works of Robert Burns" (Phila., 1896), Carnegie edition, limited to 50 copies, 6 vols., went to R. G. Williams for \$107.50.

At the third session, Tues. aft., 264 items brought \$2,203.75.

No. 669—Engraved labels, bookplates, receipts, book illustrations, letterheads, etc., by engravers of the early and middle XIX century, 389 pieces, R. Fridenberg, \$150.

No. 929—"A History of France from the Earliest Times" by F. P. G. Guizot, translated by Robert Black (Boston, 1877), 12 volumes, J. Rhodes, \$145.

At the fourth session, Tues. eve., 263 items brought \$2,340.50.

At the fifth session, Wed. aft., 258 items brought \$2,995.75.

At the sixth session, Wed. eve., 258 items brought \$2,608.50.

No. 1221—Ms. of Francis Bacon's "Of Gardens," illuminated by Alberto Sangorski (London, 1906), with 4 miniatures, was purchased by J. Rhodes for \$300, the top price.

No. 1059—"The Life of Napoleon Bonaparte" by W. H. Ireland, illustrated by George Cruikshank, 4 vols., J. Rhodes, \$187.50.

No. 1457—"Historical Costumes" by A. Racinet (Paris, 1788), 6 vols., Herbert Dupuy, \$112.50.

No. 1522—"The Works of Ruskin," 9 vols. hand-some set, R. G. Williams, \$110.

Mary McMillin Norton Sale

Books and manuscripts, among them rare first editions and items of unusual interest, comprising the collection of Mary McMillin Norton, were sold at the Anderson Galleries Fri. eve., Nov. 15. The 175 items dispersed brought a total of \$63,583.50.

The feature of the sale, and probably the most notable since "The Gutenberg Bible" sold in the Hoe sale for \$50,000, was No. 140, a remarkable set of the four Shakespeare folios. The First Folio is No. 34 in Sidney Lee's Census of First Folios and claimed to be superior to the Hoe copy, and was formerly owned by Mrs. George L. Harrison of Philadelphia. The Second Folio contains the rare Smethwicke imprint. The Third Folio, considered rarer than either of the former and is probably the finest in

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Arden Studios, 599 Fifth Ave.—Twentieth annual exhibition of American Society of Miniature Painters, to Dec. 10. The Durant Kiln Pottery is shown simultaneously.

Arlington Art Galleries, 274 Madison Ave.—Selected American paintings.

The Art Alliance of America, 10 E. 47 St.—Textiles.

Art Alumni Association of Pratt Institute, 296 Lafayette Ave., Brooklyn—Southern California paintings by Mrs. Walter S. Perry, to Dec. 19.

E. C. Babcock Art Galleries, 19 E. 49 St.—Annual exhibition of works by leading American artists, including Inness, Wyant, Blakelock, Martin, Homer and Fuller. During November.

Art Salon of Hotel Majestic, Central Park West at 72 St.—Under the direction of Dr. Fred Hovey Allen. Paintings by Miss Susan Ricker Knox, to Dec. 9.

Bourgeois Galleries, 668 Fifth Ave.—Modern art, to Dec. 7.

Braus Art Gallery, 2123 Broadway—Original drawings by Miss Jessie King of Glasgow, Scotland, to Nov. 30.

Brooklyn Chamber of Commerce, Court and Remsen Sts.—32 paintings by F. L. Schenck. Indefinite.

Brooklyn Museum, Eastern Parkway—Works by the Russian painter, Boris Anisfeld, to Dec. 1.

The Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway. Paintings by members during Dec.

Durand-Ruel Galleries, 12 E. 57 St.—Paintings of the "Avenue of the Allies" by Childe Hassam, to Dec. 7.

Ehrlich Gallery, 707 Fifth Ave.—Official Persian exhibit from the Panama-Pacific International Exposition. To Nov. 30.

Ferargil Gallery, 24 E. 49 St.—Paintings by William L. Lathrop. Through the month.

556 Fifth Ave.—Sculpture by Jerome Brush. Under the direction of Mrs. Albert Sterner, through the month.

Flambeau Weavers, 7 E. 39 St.—The Bryant Fleming collection of Chinese carved panels, to Dec. 1.

Folsom Gallery, 560 Fifth Ave.—Paintings by American artists, including examples of the late Henry G. Dearth.

Gorham Galleries, Fifth Ave. at 36 St.—Carry-on exhibition of American sculpture. Patriotic and war subjects, to Nov. 30.

Grolier Club, 47 E. 60 St.—Books and engravings illustrative of the arts of the architect and interior decorator, principally of the XVIII century. To Dec. 31.

Kennedy Galleries, 613 Fifth Ave.—Old naval prints, Etchings by Sears Gallagher, through Nov.

The Little Gallery, 4 E. 48 St.—Hand-loom work by the Tenafly Weavers, through the month.

The Macdowell Club, 108 W. 55 St.—Group of ten artists, Nov. 26-Dec. 8.

Manhattan Painter-Graveurs Club—Mussmann Gallery, 144 W. 57 St.—Prints to Nov. 26.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. Four Saints by Fra Filippo Lippi, a wonderful showing of Japanese prints by Hiroshige, in superb colorings, and others of Japanese actors, by Shunsho, Athenian Onos, a coffee pot made in America during the XVIII century as loaned by Judge

existence, being the first issue, with the date 1663. The Fourth Folio is in an unusually fine condition. The item was purchased by Gabriel Wells for \$28,000.

The second highest price, \$2,600 was paid by J. F. Drake for No. 82, "Life of Napoleon Bonaparte" by W. H. Ireland (London, 1823-57). The Douglas copy of the first edition in the original parts, a state so rare that but one other copy appears to have been sold in over forty years.

No. 99—"Paradise Lost" by John Milton (London, 1667), scarce first issue of the first edition, went to G. A. Baker Co., for \$2,000.

Other items were:
No. 68—"Works of Jean Froissart" (Paris, n. d., 1495-1500), 3 vols., with Hoe bookplate. Mr. Lewis, \$1,500.

No. 77—"Book of Hours of the XV century," manuscript on vellum, bound by Clovis Eve. C. E. Smith, \$925.

No. 145—"The Faerie Queene" by Edmund Spenser (London, 1590-1596) rare first issue of the first edition with Dudley C. Marjoribanks bookplate. J. F. Drake, \$825.

No. 73—Complete collection of the first editions of Bret Harte (various places, 1864-1914). G. A. Baker Co., \$750.

No. 147—"Facsimiles of Manuscripts in European Archives Relating to America, 1773-1783" by B. F. Stevens (London, 1889), 25 vols., C. E. Smith, \$625.

No. 148—"The Complete Works of Robert Louis Stevenson" (Edinburgh, 1894), 34 vols., G. Wells, \$600.

A. T. Clearwater, a Japanese figure of Jiso, carved in wood. The Museum has recently inaugurated lectures for the deaf.

Montross Gallery, 550 Fifth Ave.—Early Chinese portraits, potteries and stone sculpture as collected by A. W. Bahr, to Nov. 30.

National Arts Club, 15 Gramercy Park—Annual book exhibition, "War Books of the Year," to Nov. 29.

New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries. The modern prints are mainly from the S. P. Avery collection.

The National Society of Craftsmen, 119 E. 19 St.—Works by soldiers and sailors, indefinite.

N. Y. Historical Society, Central Park West and 76 St.—Drawings of powder horns, through Nov.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—French war posters recently brought over, to Dec. 21.

N. Y. Society of Painters, 215 W. 57 St.—Second annual exhibition, to Nov. 24.

N. Y. Water Color Club, 215 W. 57 St.—29th annual exhibition, to Nov. 24.

Pen and Brush Club, 134 E. 19 St.—Crafts exhibition and sale, to Dec. 2.

Satinover Galleries, 27 W. 56 St.—Paintings by old masters and art objects. Indefinite.

St. Hilda Guild, Inc., Charlton St. Church vestments, etc. Fifth annual exhibition, Nov. 20-23.

The Touchstone House, 118 E. 30 St.—Painted furniture by Mrs. Berthelin Osgood, to Dec. 2.

Washington Irving Gallery, 122 E. 17 St.—Photographs under the auspices of the Pictorial Photographers of America.

The Whitney Studio, 8 W. 8 St.—Paintings by Ernest Lawson and Guy Pene du Bois, to Dec. 18.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association, Madison Sq. South—Household furnishings and embellishments from a Fifth Ave. residence, with important additions from the Isaac D. Fletcher collection. Sat., Nov. 23 at 2:30 P. M.

Old English and American china, rare color-glass, old Dutch copper and brass and other interesting specimens collected by Mrs. Charles H. Miller, of New Haven, Conn. Mon. and Tues., Nov. 25 and 26 at 2:30 P. M.

The Anderson Galleries, Park Ave. and 59 St.—Choice books from the library of E. B. Clare-Avery, including Burton's Arabian Nights and other fine books. Mon., Nov. 25 at 2:30 and 8:15 P. M. Valuable paintings sold by order of Edythe H. Blumenstiel and other collectors, Tues., Nov. 26, 8:15 P. M.

The library of Herschel V. Jones (A-H) Mon. and Tues., Dec. 2-3 at 2:30 and 8:15 each day.

Egyptian, Greek and Roman bronzes, potteries and statuary, antique jewelry, from Syrian tombs of the Roman period, antique bead necklaces, antique Roman and Mohammedan glazed potteries collected by the late Thomas E. H. Curtis sold by the direction of H. Louise Curtis (administratrix). Tues., Nov. 26, at 2:30; Wed., Nov. 27 at 2:30; Fri., Nov. 29 at 2:30 and 8:15; and Sat., Nov. 30 at 2:30.

Heartman's, 36 Lexington Ave.—Americana, including a broadside probably printed by Franklin and Bohm, in 1750. Two tracts by Joseph Galloway. Poems and plays by Oliver Goldsmith, first edition, 1777. A rare Paul Jones item. Lettre du Roi, 1780. A book from Poe's library. Books and pamphlets relating to the War of 1812. George Washington. The Indians, Robert Fulton and the steamboat. John Brown, etc. Tues., Nov. 26, 11 A. M.

The Walpole Galleries, 10 E. 49 St.—Books, pamphlets, newspapers, etc., relating to the Southern Confederacy, including many Confederate imprints. Tues., Nov. 26 at 2:30 and 8:15 P. M.

BOSTON—C. F. Libbie & Co.—Important collection of New England town histories and genealogies, Western and Indian history, Lincolniana, including the rare John Wilkes Booth proclamation, rare American almanacs, song books, newspapers, South Seas, laws and trials, periodicals, American lithographs, rare masonic address, bibliography, Washingtoniana, etc., together with the dramatic and musical collection of William F. Johnson, an old-time Boston actor, comprising old plays, music and manuscripts, autographs of and relating to Anthony Burns, the fugitive slave. Tues. and Wed., Nov. 26-27 at 10 A. M. and 2 P. M.

Railroad literature, together with rare old newspapers, being duplicates from the collection begun in 1767 by Gov. William Plumer of New Hampshire, together with other miscellaneous books, annuals, birds, Civil War histories, general literature, etc., Thurs. and Fri., Dec. 5 and 6. Each day at 10 and 2 o'clock.

ARTISTS' EXHIBITION CALENDAR

National Academy of Design—Winter exhibition, Dec. 11-Jan. 12, 1919. Exhibits received at 214 W. 58 St. only, on Nov. 25 and 26, 9 A. M. to 5 P. M.

COMPETITIONS

School Art League, 10 E. 47 St.—Offers prizes to high school pupils for toys designed by them. Contest opened on Nov. 1. Designs in finished state to be submitted by Nov. 30.

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Robert H. Dodd Library Sale

The first session of the sale of rare books, from Part I of the stock of Robert H. Dodd, formerly of Dodd, Mead & Co., at the Anderson Galleries, Mon. aft., brought \$3,061 for the 235 items dispersed.

The highest price, \$500, was paid by the Buffalo Historical Society for No. 149, "Les Voyages de la Nouvelle France" by Samuel de Champlain (Paris, 1632), rare copy of the complete edition of Champlain, giving an accurate account of the life of the Indians of the State of New York.

No. 229—"The World Encompassed" by Sir Francis Drake (London, 1628), rare first edition, was purchased by G. D. Smith for \$350.

No. 47—"The Essays of Sr. Francis Bacon Knight, the Kings Attorney General" by Francis Bacon (London, 1613), the sixth edition, went to J. W. Robertson for \$122.50.

The second session brought \$2,914 for the 234 items sold.

No. 461—"M. Val Martialis Novo Editio" (Lugduni Batavorum, 1619). Ben Jonson's own copy with his autographs, was purchased by G. D. Smith for \$1,160, the highest price.

No. 401—"Policonicon" by Rannulph Higden translated by John of Treves, from the press of Wynkyn de Worde, went to the Brick Row Book Shop for \$130.

At the third session, Wed. aft., 235 items brought \$12,079.95.

The feature of the sale, No. 573a, was purchased by William E. Benjamin for \$9,300.

It represents "Missale Romanum," a Ms. written on 364 leaves of vellum, profusely decorated and illuminated. According to Didot, it was executed at the instance of Charles VI of France, and presented by him to Henry V of England on the occasion of the marriage of the latter to Catherine of Valois, daughter of Charles VI and Isabel of Bavaria. Later it was in the possession of Henry VI, Henry VII and Henry VIII. In 1869, it was sold to M. Bachelin, the Paris bookseller, who transferred it to M. Didot. It was one of the most remarkable Mss. in the Didot sale (1879), after which it was purchased by the Comtesse Mniseck (step-daughter of Honoré de Balzac) for 100,000 frs. and finally came into the possession of Mr. Hoc.

No. 607—"The First Book on New Netherland," attributed to Adrian Van der Donck (Graven-Hage, 1650). G. A. Baker, \$400.

No. 502—"Roland Cashel," Charles Lever (London, 1848-9), first edition. L. C. Harper, \$250.

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ART AND BOOK SALES

CURTIS PICTURE SALE

The first important picture sale of the season, that of the 63 modern American and foreign oils forming the collection of the late Thomas E. H. Curtis of Plainfield, N. J., and N. Y., held at the Anderson Galleries Nov. 14 last, was entirely successful, and brought a big total of \$23,732.50. The prices obtained, in most instances, showed good advances on their cost price to Mr. Curtis, while the good attendance at the sale of collectors and dealers and the interest shown proved that the ending of the war has had already its psychological and marked effects upon the art market. The event is therefore a happy augury for the art world as well as for the Anderson Company's sale season.

The presence of four examples of Blake-lock, nine of George Inness, and one each of Homer Martin, J. Francis Murphy and A. H. Wyant, although the Blakelocks were not exceptional examples and the Innesses were earlier works, coming from the executors sale of Mrs. Inness's famous belongings in 1904, naturally excited interest, and the examples brought what must be considered good prices, considering their quality, while the Homer Martin as it was not a typical subject, sold well at \$500, and the Murphy of good quality, and which only brought \$250 at the Gibbs sale of 1904, brought the good appreciation of \$2,300. A feature of the sale was the bringing of comparatively high prices by certain of the foreign oils, notably the "Street in a Spanish Town," by the Spanish artist Boig y Soler, little known here, which fetched \$510 from Mr. W. H. Williams, an evidence that the time has arrived when foreign art houses or their agents here are disposed to purchase the work of some foreign artists with the conviction they can make a good profit on same by their re-exportation, now that the art trade abroad is about to revive. As has been noted in the AMERICAN ART NEWS, Mr. Edward Brandus, the Paris dealer, before his departure last August for Europe, after his annual visit here, purchased a number of modern foreign pictures at low prices to resell abroad on his conviction of the war's near ending. The selling of the example of Rosa Bonheur to Dr. Riefstahl, as agent, for only \$190, does not traverse this argument, as the work of the once famous French animal painter has

been steadily decreasing in value of late years, and the picture—a landscape of good quality—was in no sense typical.

The many examples of those older Americans, Boughton, Bridgman, J. G. Brown (not typical works), Edward Gay, James M. Hart (5), David Johnson, Edward Moran, Arthur Parton, Henry P. Smith, J. C. Thom and J. H. Witt sold only fairly well, but were for the most part earlier examples. The five examples of James Hart averaged \$127 each.

The pictures sold, with names of buyers, artist's name, title, and price follow:

1—De Longpre, Paul, "Group of Roses."	W. Rohlfs.	\$75.00
2—Thom J. Crawford, "Children at Play."	Arlington Galleries	27.50
3—Smith, Henry P., "Marine," J. Hartog.		125.00
4—Witt, J. H., "At the Stream." Brick	Row Shop.	25.00
5—Hart, James M., "The River Bank." T.	Scheidler	85.00
6—Insley, Albert, "Early Spring, Munsey,	N. J." J. Hartog	40.00
7—Hart, James M., "A Farm Yard." F.	Lawlor.	75.00
8—Witt, J. H., "Amusing the Baby." Devine		17.50
9—Moran, Percy, "Breakfast for Her Cats."	J. Hartog.	50.00
10—Diaz, H., "Interior of Wood." J. Hartog		65.00
11—Witt, J. H., "Meditation." J. Hartog.		25.00
12—Stademann, A., "Wintry Sunset." Mrs.	F. Gilber.	25.00
13—Smith, Henry P., "View in Venice." J.	Hartog.	40.00
14—Blakelock, Ralph A., "The Waterfall."	Dr. Riefstahl, agt.	1,350.00
15—Brown, J. G., "Making Up the Spat."	W. Rohlfs.	50.00
16—Rehn, F. K. M., "Entering Port." J.	Hartog.	200.00
17—Hart, James M., "Four Feeding As One."	J. Hartog.	230.00
18—Gay, Edward, "Meadow and Stream." H.	Schultheis.	40.00
19—Beauquesne, "The Cavalry Scout." C.	Bohman.	85.00
20—Boughton, George H., "Loitering near	Gypsy Camp." F. S. Voss.	125.00
21—Hart, James M., "Cows on the Farm."	W. Corven.	135.00
22—Griffin, T. B., "On the Delaware." J.	Hartog.	22.50
23—Berne Bellecour, E. P., "Quartermaster	Makes His Report." Clapp and Graham.	320.00
24—Phelan, Charles T., "Landscape with	Sheep." F. Lawlor.	70.00
25—Parton, Arthur, "In the Arkville Valley."	F. J. Hartog.	135.00
26—Boigy Soler, "Street in Old Spanish	Town." W. H. Williams.	510.00
27—Bridgman, F. A., "Girl of Algiers."	J. Hartog.	160.00
28—Thom, J. C., "Mother and Two Children."	J. Hartog.	150.00
29—Brown, J. G., "Sunning Herself on the	Beach." Devine.	25.00
30—Moean, Edward, "In the Evening Glow."	J. Hartog.	60.00
31—Heyden, Carl, "Lady Before Cheval	Glass." F. Lawlor.	95.00
32—Johnson, David, "On the Susquehanna."	F. S. Voss.	90.00
33—Dogard, W. J., "Horses in the Barn."	F. Lawlor.	90.00
34—Johnson, David, "Near Plainfield, N. J."	H. F. Nally.	75.00
35—Bale, C. J., "Mass of Fruit." W. J.	Rohlfs.	35.00
36—Moran, Edward, "Sun-down." W. J.	Rohlfs.	65.00
37—Joubert, F., "Marshy Country." H.	Schultheis.	65.00
38—Schrodter, H., "Timid Little Toast." F.	Lawlor.	220.00
39—Hart, James M., "Three Cows Grazing."	J. Hartog.	105.00
40—Witt, J. H., "Near Patchogue, L. I."	F. Lawlor.	40.00
41—Richt, L., "The Country Road." A. F.	Lichtenstein.	200.00
42—Toudouze, E., "Mother and Child." F.	Lawlor.	145.00
43—Blakelock, R. A., "Sunrise Effect." S.	R. Roth.	167.50
44—Beauquesne, W., "French Infantry Re-	pulsing Brunswickers." J. Hartog.	200.00
45—de Grandchamp, P., "Arab Donkey	Boy." Arlington Galleries	90.00
46—Rees, M., "Areadne Awakening in Naxos."	Voss.	57.50

47—Davis, Charles H., "Frosty Morning, Nor- mandy." Hyman.	325.00
48—Crane, Bruce, "November Woods." Ar- lington Galleries.	140.00
49—Wyant, A. H., "View in Keene Valley." Voss.	1,950.00
50—Murphy, J. Francis, "Evening Glow, Au- tumn." (brought \$250 at Gibbs's sale 1904). C. Bahnsen.	2,300.00
51—Bonheur, Rosa, "A Cloudy Day." Dr. Riefstahl, agt.	190.00
52—Blakelock, Ralph A., "Indian Fisherman's Return." (\$400 Gibbs's sale, 1904). Lichtenstein.	625.00
53—Blakelock, Ralph A., "Sunset in Autumn." Dr. Riefstahl, agt. (\$200 McGuinness sale, 1902)	2,600.00
54—Martin, Homer D., "Fishing Boats, Low Tide." Thos. Murdock.	500.00
55—Inness, George, "Sketch near Montclair." Wm. Wherry.	625.00
56—Inness, George, "Near Montclair." Thos. Murdock.	520.00
57—Inness, George, "Evening at Montclair." Prinz Bros. (\$375 Inness sale, 1904).	675.00
58—Inness, George, "Interior of Wood." Prinz Bros. (\$360 Inness sale)	1,000.00
59—Inness, George, "Early Autumn." Thos. Murdock. (\$185 Inness sale)	450.00
60—Inness, George, "Delaware Valley." H. Schultheis (\$340 Inness sale).	1,750.00
61—Inness, George, "Alexandria Bay." Mur- dock.	800.00
62—Inness, George, "In the Italian Tyrol." H. Schultheis.	1,200.00
63—Inness, George, "Mountain Landscape— The Painter at Work." George Ains- lie.	2,000
Total.	\$23,732.50

Blumenstiel and Others Picture Sale

Older art collectors and lovers will remember the late Emanuel Blumenstiel who for many years and until his death a few years ago, was indefatigable in his art interest and a constant attendant at the larger picture sales in the metropolis, while his acquaintance among leading foreign and American artists was a wide one. Mr. Blumenstiel kept with great care for many years, a ledger, in which he recorded the sale of every picture of importance in New York with its provenance, size and sale price, and this ledger still, it is understood, in the possession of his family, is an invaluable history of the rise and fall of N. Y. picture prices during the last quarter of the past century and the first decade of the present, and should be in the Public Library.

The sale of the larger part of Mr. Blumenstiel's pictures a few years ago, especially of the collection of ivory fan sticks, on each of which was an original sketch by some leading contemporary foreign or American artist, will be recalled by the coming sale on Tuesday evening next, at the Anderson Galleries, Park Ave. and 59th St., of some 38 oils, watercolors and some 50 charcoal and pencil sketches all glazed and mostly of animals, by Rosa Bonheur, which were not included in the first sale.

To these 38 pictures and sketches have been added some 50 oils from other owners, all forming a collection of unusual interest and importance, and containing some works that should be competed for.

Some of the Blumenstiel pictures have exceptional interest in that they were personal gifts from the artist to the collector. Among these are a small oil, "The Caravan" by Gerome, some Venetian figurines by Rico, Spanish priests subjects by Casanova, all signed with a personal message to Mr. Blumenstiel. There are in addition six delightful examples of Boudin, two oils, two watercolors, a pastel and a drawing, an Escosura, a small half length of an "Orange Girl" by Kaemmerer, a characteristic bust profile of a young woman by Henner, very good in quality, a landscape sketch by De

EXHIBITIONS AND SALES AT THE ANDERSON GALLERIES

PARK AVENUE & 59th STREET, NEW YORK

VALUABLE PAINTINGS TO BE SOLD BY ORDER OF EDYTHE H. BLUMENSTIEL

AND OTHER PRIVATE COLLECTORS

Includes examples of Jean Beraud, Rosa Bonheur, W. M. Chase, Detaille, G. L. Gerome, Henner, Charles Jacques, Ridgway Knight, Meissonier, Thaulow.

To be sold Tuesday night November 26, at 8:15 o'clock.

EGYPTIAN, GREEK AND ROMAN BRONZES, POTTERIES AND STATUARY, ANTIQUE JEWELRY FROM SYRIAN TOMBS OF THE ROMAN PERIOD, ANTIQUE BEAD NECKLACES, ANTIQUE ROMAN AND MOHAMMEDAN GLAZED POTTERIES

COLLECTED BY THE LATE THOMAS E. H. CURTIS

TO BE SOLD BY THE DIRECTION OF

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Bock, and excellent examples of De Neuville, Veyrassat, Detaille, Jacque, Monet (a charming little pastel), Casanova and Vibert. There are also pocket sketch books formerly owned and used by Messonier and Rosa Bonheur.

Among the pictures of other owners than the Blumenstiel estate, mention must be made of a small landscape by E. J. Dressler, as good as a Wyant and very reminiscent of that master; a "Midnight Sun" by Ludwig Munthe, once so popular with American collectors, an excellent sheep picture by van Leemputten; a superior example of Arthur Kampf, "Mason Toting Mortar," from the Hugo Reisinger collection; a Thaulow fine in quality, "The Treftino," with running water and red roofs, very typical; an oil, "Gauls in Combat With Romans," by Gustave Dore, suggestive of Salvator Rosa, a strong work; an early James Hart, three diaphanous oils of nude women bathers; and a landscape, also an oil, beautiful in tone and color, by Bolton Coit Brown; two examples of the old animal painter, J. H. Dolph; a good Beauquesne; two typical girls' heads by Jacquet; an early David Johnson; a good Clays; an equally good Albert Lynch; a typical Ridgway Knight; a characteristic Haquette, and two of Leon Dabo's mysterious misty river night scenes.

Like the Curtis collection, whose dispersal a fortnight ago, also at the Anderson Galleries, was so successful, the present collection has a number of important, if small, works of superior quality that should make its sale well attended and successful.

Sale of South American Textiles

Spanish-American textiles and vestments forming the collection of Mr. Merritt Lund of N. Y., with a consignment from Italy, were sold at the Anderson Galleries, Nov. 16, for a total of \$3,579.

No. 118—Italian XIV-XV century woodcarving, "Madonna and Child," 18 in. high, was sold to H. Counihan, agt., for \$215.

No. 22—Spanish gold brocade coat, with pomegranate design, 115 in. long and 52 in. wide, went to H. Counihan, agt., for \$200.

No. 90—XVII century Italian priest's cope with hood, 54 in. long, went to L. Rise for \$155.

Bradley Picture Sale

A collection of modern paintings, the property of Thomas Bradley, was sold at Clarke's, Thu. and Fri. evs., Nov. 14-15, and brought a total of \$16,000.

"Confidences," by Ridgway Knight, 60 by 47 in., brought \$1,000; "The Enchanted Hour," by Childe Hassam, 51 by 39 in., \$725; "The Botanist," by Sir Peter Lely, 50 by 40 in., \$600.

Mussman Gallery Print Sales.

The Mussman Gallery, 144 W. 57 St. announces the following sales of prints in the current exhibition of the Manhattan Painter-Gravers Club—"The Slum Girl" ("Fautine") by Eugene Higgins, "The Park" by Wm. Meyerowitz, two etchings by John Sloan, and the wood-cut head of Gen. Pershing; "Black Jack," by James Britton.

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